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## Joachim at Cambridge.

(From the London "Times.")

Cambridge, March 8.

The Senate House presented an animated appearance this afternoon, in consequence of the announcement that the honorary degree of Doctor of Music, granted by Grace of the Senate last May to Herr Joachim, would be conferred on that renowned artist. The floor of the building was occupied by members of the Senate and a large number of ladies. The galleries were, as usual assigned to the undergraduates. Two o'clock was the hour fixed for the Congregation, and, with the punctuality usually observed in University proceedings, the Vice-Chancellor, accompanied by the Esquire Bedells, entered, his appearance being greeted with applause. But the observed of all observers was Herr Joachim, who, arrayed in the scarlet robes of a doctor, was quickly recognized. A slight interval occurred in consequence of some formal Graces having to be approved and some supplicants for degrees passed by the Senate, and the impatience of the undergraduates was more than once manifested by inane observations addressed to the officials. The routine business completed, the Public Orator, Mr. J. E. Sandys, of St. John's College, preceded by the Deputy Esquire Bedell, Mr. E. A. Beck, of Trinity Hall, was formally introduced to Herr Joachim, and, advancing about midway up the Senate House, Herr Joachim standing on his right hand, he introduced that gentleman to the Senate in an eloquent Latin speech. At the commencement of the oration, which was delivered throughout in a most effective manner, there were indications on the part of the undergraduates that it would be utterly inaudible except to a favored few, for a running commentary of senseless observations commenced, and some bronze coins were insultingly thrown before the Public Orator. But the good sense of the majority of the undergraduates prevailed over the boisterous conduct of a few, and, after the opening sentences, the speech was uninterrupted. The allusions which elicited applause were those relating to Amalie (Weiss) Joachim, the noted contralto referred to as Eurydice, to Haydn, Walmisley, Sir W. S. Bennett, Professor Macfarren, and Herr Brahms. By special request the speech of the Orator has been printed and circulated, and we append it:—

"Dignissime domine, domine Procancellarie, et tota Academia:—

"Quae triginta abhinc annis in hac ipsa curia, coram Alberto Principe Cancellario nostro admodum defendo, coram ipsa Regina nemini nostrum non dilecta, hunc, vixit e pueris egrossum, eximios cantus fidibus modulante audivit; eadem Academia virum, per omnem Europam inter principes totius artis musicae iam diu numeratum, hodie reducem salvere iubet. Hodie nobis redditus est Orpheus—utinam ipsa etiam adesset Eurydice; nunc iterum, ut poetae verbis utar quem Cremonae vicina genuit Mantua, Academi in silvis Orpheus

"obloquitur numeris septem discrimina rotum, iamque eadem digitis, iam pectine pulsat eburno."

Quid dicam de illis qui inter fautores tanti ingenii olim existerunt, de viris semper aeternae memoriae Mendelssohnio et Schumanno? Nobis autem tantum triplici vinculo hospitii coniunctus est Regiae Academiae Artium apud Berolinenses Professor, trium deinceps Professorum Cantabrigiensium amicus, primum Thomae Attwood Walmisley, deinde Wilelmi Sterndale Bennett, denique illius qui nuper horum sacrorum antistes a vobis est creatus,

"τὸν περὶ Μοῦσῃ ἐπιζήσας, διδοῦ δ' ἁγὰρ τὰ καλὴν τε, ὁρμυλμὸν μὲν ὑμῶας διδοῦ δ' ἰδαίαν ἀοιδίαν."

Tanti igitur gloriatur praeceptoribus ars illa, quae in solitudine consolatur, in turba delectat vitaeque communis societatem iucundiores reddit; quae fessos recreat, aegrotantibus, si non ipsam dare salutem (sicut olim insanienti Hebraeorum regi), auxilium tamen aliquatenus ferre hodie conatur; quae ipsum Dei cultum adiuvat, et intimos animi affectus exprimit, ipsa intima numerorum cantuumque mixta scientia. Quid autem si ars tanta Musarum nomine vere digna, in hac etiam Musarum domo quasi in ordinem redacta atque via qualis et ratione alumnis nostris tradita, inter severiora nostra studia sedem aliquando vindicabit? Quid si inter tot 'tripodas, praemia fortium,' novam quandam laureolam Apollini Musagetarum dedicare volueritis? Interim huic Apollinis ministro quem ipsum prope appelluerim Arcitenentem, huic interpreti certe divinarum in arte sua virorum Sebastiani Bach et Ludovici Beethoven; qui magnus ipse vates magnorum vatum memoriam non sinit interire; hanc lauream nostram Apollinarem, hunc titulum Doctoris in Musica, donare licet; qui honos nunquam antehac ab ulla Academia Britannica habitus est alienigenae, uno illo excepto, qui nascentis mundi primordia immortalis cantu consociavit, Iosepho Haydn.

"At enim αἴτιον ἵπ' αὐτοῦ καὶ πολὺ Φαῖρος λακχεῖ, τὸν καλλιδοξῶν κιδάρον ἱλαῖον πλῆκτῳ χρυσῷ. Gravatur hodie abesse popularem huius viri, alterum Musarum Teutonicarum deum, virum in difficillimo musicae genere facillimum, Iohannem Brahms. Quamquam autem ipse fato iniquo procul retentus est, carmen illius egregium quod 'fatorum' nuncupatur vesperi audietis; audietis etiam novum opus, quo non modo ceteros omnes sed se ipsum superasse dicitur. Post tot triumphos nemo negabit tanto viro consentaneum esse requiem. Ceterum quo maiore animi aegritudine illum absentem desideramus, eo elatiore gaudio praesentem salutamus Iosephum Joachim."

Amid deafening plaudits, Herr Joachim was led to the Vice-Chancellor's chair by the Public Orator. Dr. Atkinson rose, and in the usual Latin formula admitted him to the title of Doctor in Music.

The rehearsal held to-day at the Guildhall provided a fair opportunity of estimating in some degree the new music prepared for the commemorative concert in the evening. It may be said at once that the entire programme is worthy the occasion, and creditable to those who direct the proceedings of the Cambridge University Musical Society. This society, now in its thirty-third year, is one of the mainstays of art in a town, perhaps, not altogether prone to bestow over-serious attention upon music in the abstract. For twelve years and more the programmes were in a large measure orchestral—symphonies, overtures, concertos, etc., forming the staple attraction, though glees, madrigals, and part-songs were also included. Mendelssohn's *Antigone*, however, produced in 1856, created a taste for choral music of a high order. This was followed the year after by the *Oedipus in Colonus* of the same master; and thenceforth choral music, as represented by the recognized great composers, became an indispensable feature. It was not, however, until 1872, when the late Sir Sterndale Bennett occupied the Chair of Music in the University, that ladies were allowed to join the undergraduates as "performing associates" of the society; and this important innovation was celebrated a year later by a performance of that distinguished musician's *May Queen*, and as necessary sequel by J. S. Bach's cantata, *My spirit was in heaviness*, Bennett's *Woman of Samaria*, the "German Requiem" of Brahms, Handel's *Aëis* and *Galatea*, Mendelssohn's "Lauda Sion," Schumann's *Paradies and the Peri*, etc. That the reform in this particular direction has acted largely for good is on all

sides admitted; and if anything were needed to establish the fact, the admirable execution of Brahms' *Schicksalslied* (Song of Destiny," which, in honor of the great modern German composer, who was expected to take the degree of "Mus. Doc." in company with his close friend in art, Herr Joachim, and whose absence has caused marked disappointment, is awarded a conspicuous place in the programme of the evening. This remarkable setting of one among the most notable of Holderlin's poems was made known to English amateurs by Mr. August Manns, exactly two years since, at one of the Crystal Palace Saturday performances, to which we are indebted for so many things that, while deserving all publicity, might still for a long time have remained unknown to us.

The orchestra engaged for this eminently musical celebration, numbering between fifty and sixty executants, the majority from London, is one of irreproachable quality. It comprises ten first violins, headed by Mr. A. Burnett, a thoroughly experienced *chef d'attaque*; eight second violins, six violas, four violoncellos, four double basses, three trombones, four horns, two trumpets, a contrafagotto (or double bassoon)—an instrument employed by Beethoven in his fifth (C minor) symphony—and, not forgetting drums, the usual complement of "wood." The force, numerically, is quite sufficient for the hall, the sonority and acoustic properties of which will be more satisfactorily tested to-night, when, notwithstanding the high prices of admission (a guinea and half a guinea), an audience is expected that will completely fill it.

The pieces to be heard for the first time this evening are a symphony in C minor, by Herr Brahms, and an overture in G minor, by Herr Joachim, the newly elected "Doctor in Music." The symphony has already been played at Vienna, where it is criticized in diverse manners, but, on the whole, warmly eulogized. The overture, written expressly for the occasion, may stand for Herr Joachim's credentials, just as the "Oxford Symphony," once familiarly known as "Letter Q" (as not belonging to the "Saloman" set), stood for Haydn's. Of course, such tried masters would not be asked to prove their claim to the distinction conferred upon them through the medium of a probationary exercise; but all honor is due to Herr Joachim for the feeling which prompted him to write an exceptional work in the circumstances. That his overture is a composition of which any modern composer would be proud, may safely be affirmed even at the present moment. It is an elegiac "in memoriam" of Heinrich von Kleist, the patriotic and dramatic poet, whose career was as ill-starred as his aspirations were pure and noble, and whose unhappy end is, in his own country, to this day a theme capable of evoking the strongest sympathy. How deeply Herr Joachim has entered into his subject, and how strikingly, in a musical sense, he has treated it, there will be time enough to show. Doubtless, Herr Johannes Brahms, had he not altered his resolution, at the eleventh hour, of coming to receive the highest honor musical England is able to confer upon an eminent foreigner, would equally have contributed something new, in acknowledgment of the mark of esteem offered him. At the same time, it is no small thing for the Cambridge University Musical Society to boast that, as they were the first to produce in this country the *Faust* music and pianoforte concerto of Schumann, so are they again the first to make us acquainted with such a grand and elaborate work as the C minor symphony of Brahms, to



which, as to the elegiac overture of Herr Joachim, further reference will have to be made. The other pieces contained in the programme of this evening are Beethoven's violin concerto (played by Herr Joachim), two excerpts from J. S. Bach's sonatas in C (also by Herr Joachim); and last, not least, the overture entitled *The Wood Nymph*, by Sterndale Bennett, about which, after its performance at the Leipzig Gewandhaus Concerts, Schumann wrote in such glowing terms. As Sterndale Bennett at one time occupied the Chair of Music in the University now filled by Professor G. A. Macfarren, it was only just that on such an occasion some important work from his pen should be introduced; and the programme would have been still more complete and satisfactory had the name of his worthy successor been also represented.

(By TELEGRAPH.)

11 P.M.

The concert to-night in the Gull Hall was a brilliant success. The audience was not less enthusiastic than numerous. Dr. Joseph Joachim, as might have been expected, was the hero of the evening. On appearing in the orchestra he was greeted with uproarious applause. This was renewed with increased warmth after his magnificent performance of Beethoven's concerto, which he never, even in his happiest moments, played better. Herr Joachim's new overture in commemoration of Heinrich von Kleist was also a success as complete as it was well deserved. This he conducted himself, as he also did the new symphony in C minor by Herr Brahms, which was so finely played from beginning to end that it is a pity the composer himself had not been there to hear it. Two movements from one of the solo sonatas of John Sebastian Bach were also given by Herr Joachim, the last of which being clamorously asked for again, the great virtuoso good-naturedly returned to the platform, but, instead of repeating the movement or substituting another, as was hoped, he showed his open watch to the audience, and retired amid mingled laughter and applause.

Mr. C. V. Stanford, organist of Trinity College, conducted all the pieces except the two new works directed by Herr Joachim, and the spirited performance of Sterndale Bennett's overture, *The Wood Nymph*, was creditable alike to him and the orchestra. The "Song of Destiny" was also well executed, the chorus having evidently studied their separate parts with earnestness.

The concert was altogether a success, and among the audience were many well-known connoisseurs and professors from London and elsewhere—a compliment evidently intended for Herr Joachim, upon whom the degree of Musical Doctor had been conferred—an honor never granted to a worthier recipient.

### Joseph Joachim.

(From the "Graphic.")

This admitted chief of living violinists is Hungarian by birth. His native place was Kitsee, a small village near Presburg, whence his family removed to Pesth, where, in early childhood, he showed so strong a disposition for music that he was placed under Szervacsinsky, orchestral director at the theatre, who first gave him instructions on the instrument his perfect command of which has earned him such renown. Here young Joseph, after two years application, first appeared in public. From Pesth he went to Vienna, where he was so fortunate as to obtain lessons and friendly advice from the esteemed professor Böhm, to whom many eminent violinists, Ernst and Mayser among the number, were indebted for similar advantages. After four years' residence in the Austrian capital, Joachim went to Leipzig, with the hope of earning further experience through the counsels of Ferdinand David, who, however, finding he had nothing to teach him, was too ready to make him a companion in his own especial studies. At Leipzig the young musician not only practised harmony and composition with the well-known contrapuntist, Moritz Hauptmann, under whom he made remarkable progress, but was soon on terms of intimacy with Mendelssohn, which continued

to the end of that illustrious composer's life. He was the constant companion of Mendelssohn, who spoke of him in the highest and most affectionate terms, instigating his first visit to London, and furnishing him with letters of recommendation to Sterndale Bennett and other men of influence. Joachim arrived in London during the spring of 1844; and the attention of amateurs and professors was soon drawn to the extraordinary talent of the boy-violinist, who (born in 1831) was at this period in his thirteenth year. He had already made a great impression by his performance of Spohr's *Scena Cantante* at the "Società Armonica" (conducted by Mr. Forbes), before his friend and patron, Mendelssohn, came to London, to conduct the Philharmonic Concerts. At one of these, under Mendelssohn's direction, he played Beethoven's violin concerto, introducing *cadenzas* of his own, with such success, and such enthusiastic applause, that from that moment he shared with Mendelssohn himself the honors of the musical season.

About Joseph Joachim's subsequent career in England it would be superfluous to say much. He returned to us, successively, in 1847, 1849, 1852, 1858, and 1859, on each occasion bringing with him something that raised him as a composer higher and higher in the opinion of connoisseurs. From 1859, when he joined the Monday Popular Concerts, instituted in that year by Mr. Arthur Chappell, a season has rarely passed without the coming of the great violinist and musician being looked forward to as an event of high importance. How much his splendid playing, his extended repertory, and his invariable adherence to the pure standard of art, which from a mere youth he raised up for himself, has served to promote the material interests of these concerts, and to win for them the honorable position they now occupy, is generally known. Had Joachim done nothing more than familiarize our intelligent musical public with the later quartets of Beethoven, with many things of Bach which had previously met with scant recognition, and with the works of the now reigning star of Germany, Johannes Brahms, he would have entitled himself to the consideration of all those who look upon art as a serious thing. It must not be supposed, however, because Bach and Beethoven are his authors of predilection, that Herr Joachim's wonderful power of "reproducing"—a term applied by Herr Wagner, Abbé Liszt, and their satellites in a manifestly wrong sense—is limited to these masters. The contrary has been proved by his admirable readings of others—not only of his new favorite, Brahms, but of Handel, Mozart, Cherubini, Schubert, Mendelssohn, Spohr, etc., his sympathy for whom is equally unquestionable.

With the honors accorded to Herr Joachim in his adopted country, Germany, we have no space to deal. Enough that he enjoys a consideration there such as few executive artists have enjoyed before him. He has been at various periods *Concertmeister* and teacher, with David, at the Leipzig Conservatory (1848); *Concertmeister*, with Liszt, to the Duke of Weimar (1849); and *Concertmeister* and solo-player, with the exclusive direction of the King's orchestra, at Hanover (1851). He is now in a position to do more for music than he was ever enabled to do previously, being director of the "Hochschule für Musik"—executive department—at the Berlin Royal Academy of Arts, where he is also permanent member of the Senate. Here his example and precept are of incalculable value, inasmuch as the appointment of professors in his department is left entirely to his suggestion—submitted, of course, to the approval of the Minister for Education, an approval which has on no occasion been withheld. The combined purposes of the "Hochschule" are thorough musical education and model performances of works by the great masters.

As a composer, Joachim has chiefly directed his attention to instrumental music. To give a list of his various works would exceed the

limits of what is intended for a brief memoir; but the "Concerto in the Hungarian style" may be fairly cited as his *chef d'œuvre*, combining, as it does, the impressions of his early days with the complete mastery he has obtained, both as executant and producer, over all the secrets of his art. This concerto, in its way, is unique, and has, not without good reason, been placed in juxtaposition with the violin concertos of Beethoven and Mendelssohn. The degree of "Doctor in Music" at Cambridge University was conferred upon Herr Professor Joachim on Thursday, for which ceremonial he wrote an elegiac overture, in *memoriam* of Heinrich von Kleist, the patriotic but unhappy dramatist.

### London Popular Concerts.

While wisely adhering to his practice of introducing from time to time new works by living composers, the conductor of the Popular Concerts no less wisely tempers his spirit of research in this direction by continued reference to the older masters; and not among the least pleasant remembrances of the series now approaching its termination it will be connected with several quartets of Haydn which had not previously been made known to the audiences of St. James's Hall. Between forty and fifty of these vigorous and healthy works now form part of Mr. Arthur Chappell's extended repertory; but there still remain others of equal value, which will doubtless be added as expediency may admit. There can be no danger in opening the door to the most independent, and even not always immediately intelligible of modern writers, while Haydn and Mozart are at hand to watch as sentinels over the interests of the past. The art would, indeed, be badly off were such pioneers as they ever to be ignored. With the coming of Herr Joseph Joachim we always look forward to something new from the untiring pen of his gifted friend Johannes Brahms; and the B flat quartet (Op. 67), introduced but recently, has added not a little to the increasing repute of that learned musician. It is his last quartet, and in many respects his best. Another welcome contribution from the same quarter has been the *Liedeslieder Walzer* (to words from the *Polydora* of Daumer) for two performers on the pianoforte, and a quartet of voices (soprano, contralto, tenor, and bass) *ad libitum*. Whether the addition of voices was an afterthought, which, as the pianoforte part is complete in itself, is most probable, or whether the contrary, the effect is both original and charming. The quartet, received with such favor at a Monday evening concert, was repeated on the following Saturday afternoon; and so much were the *Liedeslieder Walzer* ("Love-song Waltzes") admired and applauded, that they have been given on no fewer than four different occasions, each time affording increased satisfaction. They could hardly be rendered more effectively than they were on Saturday by Mdlles. Sophie Löwe and Helène Arnim, Messrs. Shakespeare and Pyatt, with Mdlle. Marie Krebs and Miss Agnes Zimmermann (who have been highly distinguishing themselves of late) at the pianoforte. The programme was otherwise more than ordinarily interesting. Mdlle. Krebs played Schumann's trying and difficult *Toccata* in C (Op. 7), and Miss Zimmermann introduced, for the first time at St. James's Hall, an early prelude and fugue by Mendelssohn, in E minor, belonging to his *Midsummer Night's Dream* period—a very showy piece, besides giving strong evidence as to how the young musician was just then busy with his contrapuntal studies. More such would be welcome. Mozart's last stringed quartet (in F), which might with pleasure be heard a little oftener, was played—how, need not be said—by M.M. Joachim, Ries, Straus, and Piatti, at the beginning of the concert, which came to an end with what was an unexpected novelty, in the shape of a trio for pianoforte, violin, and violoncello, in A major, by the late popular operatic composer, M. W. Balfe. Few amateurs were aware that Balfe had at any time

occupied himself with the composition of instrumental music for the chamber, and few could have been otherwise than agreeably surprised by so fluent, melodious, and able an illustration of his talent in that way. No one requires to be informed that Balfe had always melody at command, and that there would be abundance of melody in his trio might have been anticipated. Without any apparent effort at elaboration, each of the four movements has a distinct character of its own, and each is symmetrically constructed. The second theme of the opening *allegro* is graceful, flowing, and essentially vocal. But, though this is the most brilliant, we are inclined to award the preference to its companion movements, and may point to the leading theme of the *andante*, the whole of the *scherzo*, a charming bagatelle, the only fault of which is its brevity, and also to the finale, built upon a pastoral subject, as natural and unaffected as it is tuneful. The entire work was admirably executed by Mdlle. Krebs, Herr Joachim, and Signor Piatti, who did all in their power to make it acceptable, and succeeded. It was warmly applauded throughout, the *scherzo* being encored and repeated.

Since her first appearance, which was duly recorded, Mad. Schumann has been playing, if possible, more nobly than ever. Seldom, indeed, has she been in finer form. As a remarkable instance may be singled out, from among other achievements of hardly inferior merit, the wonderful performance, at a recent Monday concert, of her husband's extraordinary series of variations, bearing the title of *Etudes Symphoniques*, and inscribed to Sterndale Bennett. After this she was twice unanimously called back to the platform. Herr Joachim has added the second and third of Beethoven's Rasoumowski Quartets to the No. 1, led previously to his coming by Herr Ludwig Straus—thus completing the series, which ought to be included every year. At the first concert, after his return from Cambridge, as Musical Doctor, Herr Joachim was greeted in such a manner by the crowded audience as might reasonably make him proud. On Monday he once more led Herr Brahms' sextet in B flat, for stringed instruments, which has won new favor at each successive performance since its introduction ten years ago (February 1867). This might induce the director to try another sextet by the same author (in G), also a composition of exceptional merit. The vocal music, almost uniformly well chosen during the present series of entertainments, has brought more or less conspicuously forward certain vocalists from whom a great deal may be expected—among them being Mdlle. Redeker, Herr Henschel, and Mr. Barton McGuckin, the promising young English tenor. Two Mondays, one Saturday, and an extra Wednesday, for Beethoven's so-called "Posthumous" quartets (the first and fifth of which, in E flat and F, are included in the programme of to-morrow afternoon), will bring the 19th season to a close, with the 593rd performance since the Popular Concerts were set on foot.—*Times*, March 20.

### The Violin Manufacture in Italy, and its German Origin.

An Historical Sketch; by Dr. EDMUND SCHEBEK.  
Translated from the German by WALTER E. LAWSON.

(From the London Musical Standard.)

#### I.

Although the Italian violin manufacture is universally known, from its chief seat, Cremona, yet it is by no means free from obscurity; and to this fact may doubtless be attributed much of the importance which has attached to it. Instead of seeking for natural explanations, recourse has been had to mystery, around which tradition and legend have woven a veil.

Certainly it is extraordinary that through the Praxis alone a violin model could be created, which, while offering beauty of form, and an easy manner

of performance, should prove, with regard to richness and power of tone, to be the best which can be invented, notwithstanding the numerous endeavors which have been made, accompanied in part by the most rigorous and ingenious scientific enquiry. Even the preparation of the Italian lac—upon which such store is set by amateurs and collectors, and which, for color, fire, and transparency, has never been equalled—must be regarded as a secret. It seems, however, erroneous to ascribe to any peculiarity of manipulation in the manufacture, the superiority of tone which characterizes the Cremonese instruments, seeing that the rules adhered to in their construction have been made quite clear to observant and thoughtful masters of the craft by means of disjointed specimens; and experience teaches us that modern instruments constructed on similar principles, would, in the course of time, equal them in tone, and facile tone production. The chief difficulty with which the modern violin manufacture has to contend, is one which, unfortunately, it has to some extent itself engendered, and which arises from the fact that it cannot raise it a lî to any real importance, nor, consequently, to a lasting and vigorous productiveness.

During the hundred years which have elapsed since the decline of the classical violin manufacture in Italy, new instruments have continuously been produced; but can they be considered to fill the gap which the Italians have left? This may reasonably be doubted. It is not to be denied, that, amongst these results, there is much that is excellent; but, on the whole, the period has been one of experiment. A leading principle has been wanting, like the well preserved tradition which the old Italian masters adhered to, the whole time. Many thought to make them better, and deviated from the right path; and, moreover, a method was discovered of imitating the great Italian masters, and instruments were prepared which, unlike those that had once left their hands, had the appearance of Italian violins of a hundred years old and more, in a worn-out and even damaged condition. In order to make these new productions similar to the old ones in delicacy of tone and easy intonation, it was the custom to reduce the thickness of back and belly, to macerate, or artificially dry the wood, whereby the instrument was robbed of its power to sustain for any length of time the violent shaking to which, as a resonating body, it was subjected by the vibrations; in consequence of which, the tone of such instruments gradually deteriorated. In this manner, the new instruments fell into disrepute, not excepting those that were well and scientifically made, and the demand for well-preserved instruments from the inheritance of the Italians became consequently greater and more exclusive. But how much longer will this continue? Even bow instruments, however great their durability when carefully used, must eventually yield in time, and accident and ignorance hasten their destruction. It now appears to be high time to make a further effort. Here it may be remarked, in order to avoid misunderstanding, that no reference is intended to the instruments in ordinary demand, the provision in this respect already sufficing, but rather to perfected instruments, such as one required for higher solo performance and chamber music. Concerning the method which is to be followed in their construction, no doubt need exist, after the many fruitless experiments and enquiries. There is but one way of attaining to the desired end, which is, to follow in the footsteps of those of the old masters who have left us the best examples with regard to the choice of wood, form, construction, and finish, whereby it is not prohibited—nay, it is desirable—to make in the minor details such alterations as the development of violin virtuosity and the higher pitch of the present day have rendered necessary. The unavoidable self-denial which will be required of the makers must be met by the confidence of the purchasers, for supply and demand stand in the most intimate relations to one another; where the one relaxes, the other must also fail.

For these reasons, the propagation of correct views concerning the violin manufacture, and its development, has also a practical side; indeed, it is the inevitable condition supposed in raising it again to that elevation which, strangely enough, it occupied at a time when the demand for perfect instruments was neither so extensive nor intensive by far as it is at the present day.\*

\*In order to avoid an accusation of plagiarism I may here be allowed to remark, that, in my report concerning the orchestral instruments in the Paris Exhibition of 1855 (the twenty-seventh book of the official reports of Austria), I have already given to the world, in a more extended form, my views upon violin manufacture. This

Such was the intended object of the show of Cremonese instruments which, at my incitation, was to have formed part of the plan of the Vienna Exhibition. Assisted by a material such as is otherwise unattainable, the idea was to lay before the most celebrated instrument-makers and musicians, and such physicists as had sifted and led to the solution of debatable questions in this province, the instruments thus collected, illustrating the development of the classical violin manufacture as a whole, and in its various schools and masters; and, at the same time, as far as might be possible, to clear up the still so obscure history of this branch of art, and its representatives. This special collection did not take place, though not, fortunately, because of any difficulties which existed in the nature of the undertaking; therefore, one need not relinquish the hope of seeing, sooner or later, under more favorable circumstances, the realization of the idea.

Although based upon no great selection of instruments, a reference to the progress, and to the part which individual masters, or whole schools, have taken in it, is attended with considerable uncertainty. Being unable to comprehend the general coherency, people are not in a position to judge correctly of cause and effect. Hereby is not overlooked the fact, that instruments which proceeded from one and the same workshop were not always equally good or well finished; even masters of minor repute have turned out magnificent specimens; while on the other hand, the Coryphees have sometimes fallen behind their usual excellence in some point or other. If we make the peculiarities which we observe in any one instrument which happens to be at hand a matter for generalization, errors become naturally unavoidable, and representations made after this manner by pretended authorities who wish to appear more learned than they really are, find a ready circulation, and, after a time, become difficult to eradicate. Lastly, a general terminology is necessary, in order that the same ideas may always be expressed in the same language. In all these respects it appears hardly possible to dispense with special exhibitions of Cremonese instruments. Different is it with the superficial history of the violin manufacture, inasmuch as this is reflected in the lives of its representatives, and in the results of an active trade. Here, at least, the material for a future erection may be collected. The following remarks concerning the province to be explored may serve as a guide.

The original form from which the violin and other instruments of the same family; viola, violoncello, and contra-bass—are derived, is very simple, and is found at the present day under the name of Omerti and Ravanastrom in India, and of Rebab or Rebec in Java and Arabia. In all probability these instruments—if, according to our present ideas, they merit the name—were introduced into Europe under the many modifications of the original form which they had acquired amongst various tribes at the time of the migration of the Indo-Germanic races. Even now we find varieties of them in use; for instance, the Gusele of the Servians and the Russian Goudok. To two, apparently, of these original types does it seem possible to trace back the origin of the violin, viz., to the Crwth of the ancient Britons and the Rebec, which, without doubt, passed through Spain into France. Centuries elapsed, however, and a vast number of sometimes very extraordinary transformations were necessary before the violin acquired its existing form. Of these ancient varieties we are in possession of a compendious pattern-list derived from carvings in old churches and sketches in ancient manuscripts. The viola was the instrument of transition, which in its turn passed through many metamorphoses before it acquired a settled form. One can without difficulty picture to one's self this form of the viola; for, by reason of the flat back, the, towards the neck more pointed than rounded body, and the broad sides, it greatly resembled our contra-bass, or the viola d'amour, which, by the way, threatens to become a rarity. Sometimes the sides were only curved, like those of the guitar, in intimate association with voices to accompany which, they came more and more into use. Violas were divided into four kinds, viz., treble, alto, tenor, and bass violas, which were held during performance either at the shoulder or

report has been most freely quoted from by Hlacinthe Abele, in his work, *Die Violine*, without the acknowledgment which he accords in other instances. Whole pages are cited verbally from my pamphlet, and have in part been reproduced in other works bearing his name. Under these circumstances, it is by no means impossible that the authorship might be falsely attributed, seeing, moreover, that my report, as part of a large and but little circulated collection, has not become well known in musical circles.



between the knees—hence the term “shoulder violin” (*Viola di Spalte*, *Viola di Braccio*, the origin of the German word, *Bratsche*), and “knee violin” (*Viola da Gamba*). The bass viola alone, which still exists in a but slightly modified form, as the contrabass, was played, like this instrument, in a free position.

## II.

The manufacture of viols of the old sort continued for a considerable time after the new model for violins, violas, and violoncellos, had been introduced, a proof that the flat whizzing tone, which necessarily resulted from its outer form and inner structure, in which often the indispensable bass-bar was wanting, continued to be admired for a long time, before the clear, brilliant, powerful and sonorous tone of the new instruments usurped the monarchy.

Although Galileo, in his “*Dialogues*,” says—“The violin, and the bass or violoncello, were invented by the Italians—perhaps by the Neapolitans (?)” still the statement is open to doubt. In ancient times England displayed great activity in the production of instruments played with the bow; at the same time seeking out, and renouncing freely, performers upon the violin and viola. Is it not possible that the metamorphosis from the original low instruments to the violin took place in that country? Further, it is by no means improbable that the violin was introduced into Italy from Germany; for there were masters whose names hint at a German extraction by whom the manufacture of the violin proper was first cultivated in Italy. The history of ancient commerce is in both countries too obscure to admit of positive proof of this. It is nevertheless certain, that the oldest known violins were made in Italy.

It has been customary, hitherto, to regard Brescia as the cradle of the Italian violin manufacture; but, while this opinion was based upon Gaspar da Salo (circa 1560-1610), it was incorrect. Later enquiries, to which a violin bearing the name “Joan. Kerlino, 1449,” gave rise, proved that a maker of that name had lived in Brescia; whereby the above opinion received a justification. On the other hand, Bologna must be accredited with the honor of having been the cradle of a branch of human art industry which, in its productiveness and constantly progressive development, was no less wonderful, for from this town a master, known hitherto by the name of Gasparo Duiffoprugcar, sent forth—from the year 1511, upwards—a series of violins no less remarkable for their technical excellence than for their external beauty.

Simultaneously with Bologna, both Mantua, Verona, and Venice furnished bow instruments; but, from specimens which have been preserved in museums, these appear to have principally consisted of violas of the old species.

Towards the middle of the 16th century, the violin manufacture in Brescia, under Gaspar da Salo, came again to the fore; and it also took firm root in Cremona, through Andrea Amati, who was the progenitor of a highly celebrated family of violin makers which flourished throughout four generations.

Brescia adheres, in the principles of construction and external elaboration, to the line laid down by Duiffoprugcar; but Cremona, although starting from the same point, strikes out an independent path: so, at least, under Antonius and Hieronymus, sons of Andrea, and Nicholas (born 1596, died 1684,) son of Hieronymus. The forms become ennobled, and sometimes considerably smaller, the breasts are more arched; and, at the same time, the purely external ornamentation is dispensed with, while particular attention is given to the choice of wood and varnish. The tone is distinguished more by sweetness than grandeur. The reform brought about by Amati was adopted more or less by the rest of the violin makers. Cremona was, from this time, the chief seat, and the high school of the violin manufacture. Even Brescia relinquished by degrees its peculiarities; and the last maker who honorably represented this town, Johann Bapt. Ruger, of Bologna, was educated in the school of the Amati.

But the ideal of the violin was not yet attained to. That was reserved for Antonius Stradivarius,† who, like Amati, sprang from an illustrious Cremonese family. A pupil of Nicholas Amati, he fol-

†The names of the various masters mentioned in this sketch, are, for the most part Latinized; this change having, usually, been undertaken by the masters themselves. Therefore, for Antonius may be read Antonio; Hieronymus—Jerónimo; Guarnerius—Guarneri, or Guarnerio; Stradivarius—Straduari, or Straduario, etc., etc.—W. E. L.

lowed at first in the footsteps of his master; but soon struck out into new paths, in his endeavors to attain to perfection; and these endeavors occupied him more than half of his long life—he was born in 1644, and died in 1737—until, at the turn of the century, he attained to his ideal—sweetness and grandeur of tone combined with perfection of form. It is generally imagined that Stradivarius created something entirely new; but, in my humble opinion, all the properties which distinguished his instruments from those of earlier periods, were already in existence, but were greatly scattered; and to him is due the merit of having, with great penetration, selected everywhere that which was the best, and united it into one harmonious whole. He had a large number of pupils, and a still greater number of imitators; and some of them produced such excellent specimens, that, doubtless, at the present day, many instruments are falsely ascribed to him. He did not, however, occupy the position of master of the period in the same degree as did Amati, before him.

His most distinguished disciple, Joseph Guarnerius (born 1683, died about 1745), called *del Gesù*, after the trade-sign which he adopted to distinguish him from a cousin of the same name—adhered, in the main, to his master's precepts, but differed from him so greatly in some particulars that their instruments cannot well be confounded. Unlike his master, who consistently strove to attain to his ideal, and on doing so, faithfully adhered to it—his ideas were irregular, and so, consequently, were his productions. Sometimes he turned out instruments which were equal to the most perfect creations of Stradivarius—nay, are considered by many to be better. Paganini's favorite violin was a Guarnerius. Sometimes his productions were so inferior, as regards choice of wood and finish, that one is tempted to deny their genuineness. Guarnerius found imitators here and there, but he does not appear to have educated any pupils. According to a tradition, he ended his life in a prison.

At the time that Andrea Amati founded the new era, the manufacture of violins was carried on in several other towns besides Brescia and Cremona. But it was owing to the impulse which the works of Nicholas Amati and Stradivarius gave to it that it began to spread. Like a tree that grows in good soil, and to which Heaven sends showers and sunshine, so it sent forth its shoots and branches in all directions. In most of the large towns of Northern Italy it had a seat; and, next to Cremona, it attained to the greatest importance in Venice and Milan. From Northern Italy, it passed through Florence and Rome, to Naples and Palermo. Altogether, as far as I have been able to ascertain, the independent makers numbered about two hundred.

[To be Continued.]

## New York Oratorio Society.

BACH, GLUCK, AND BRAHMS.

The third concert of the Oratorio Society of New York, which took place at Steinway Hall on Thursday evening, March 15th, gave us an excellent performance of a very serious and impressive style of music in the form of a Cantata, “*Actus Tragicus*,” by Bach; selections from Gluck's *Orpheus*, and “*Ein Deutsches Requiem*,” by Joh. Brahms. The Cantata and Requiem are similar in form, both consisting principally of choruses interspersed and, at times, interwoven with solos, and founded upon scriptural texts. It is not uninteresting to compare the work written in 1710 with the modern Requiem. In both there is visible in the music the same fidelity to the sentiments expressed in the texts; but while in the one the voices are accompanied only by the plaintive tones of violas, violoncellos and basses, with two flutes, to which Robert Franz added two clarionets and two bassoons, the other has an accompaniment of a full modern orchestra; in the one we have a natural ingenuity, combined with that easy, flowing simplicity of style so characteristic of the great master Bach; in the other, a strong individuality, united with an immense elaboration of detail; in both we find much deep feeling and a great variety of expression, notwithstanding the apparently sombre subject. The Cantata opens with a “*Sonatina*” for the modified orchestra, which is extremely sweet and tender, and of subdued tone. The first chorus, in canon form, “*God's time is the best and surest*,” breathes a spirit of perfect trust and cheerful confidence. It is followed by a pathetic tenor air, “*O, Lord, so teach us to remember*,” which leads to a *Vivace* for bass, “*Come, order thy house*.” The next chorus for alto, tenor and bass, “*It is the law*

of old, man, thou must perish,” possesses immense power. It is written in canon form, and its deep, surging emotion is interrupted by a chorus of the soprano, “*Yea, come, my Jesus, come*,” of which the perfect peace and content forms a charming contrast to the solemnity of the first theme; these two motives alternate, and finally the movement closes with the touching strain for the soprano, gradually decreasing in strength of tone. No. 6 is “*n air for the alto full of pathos and resignation*: “*To thee, O, Father.*” No. 7, an air for bass: “*This day shalt thou be with me in Paradise*,” this is a florid passage, which accompanies a choral of beautiful effect for the alto: “*With peace and joy shall I depart*,” the solemn strains of the chorus mingling with the melody until this ceases, and the choral also gradually dies away, bringing out into full relief the joyous burst of the hymn of praise, for the full chorus: “*All glory, laud and praise*,” which ends in a magnificent fugue, forming the close of this poetical and stirring composition. Miss Drasdil sang her beautiful solo with deep feeling. Mr. Henry Brandeis was less successful in his tenor air, while Mr. Stoddart, upon whom devolved the greater part of the solos acquitted himself remarkably well.

The first selection from Gluck's *Orpheus* was the grand *Scena* for solo and chorus, in which the combined efforts of Miss Drasdil, the really good chorus and the fine orchestra produced a highly successful effect. This was followed by the “*Dance of Happy Spirits*,” a graceful picture of peace and tranquillity, and the famous “*Air of Orpheus*”—“*I have lost my Eurydice*,” sung by Miss Drasdil, to whose mellow, sympathetic voice it seemed to be so well adapted. The Requiem, by Brahms, begins in an exceedingly simple, though noble and elevated style with the words “*Blessed are they that go mourning*,” for full chorus, and is set off by many beautiful passages, which arise from the use of pleasing harmonic changes and the introduction of old hymns. With the words “*Seed in sorrow*,” the composer rises to stirring and even picturesque tone-painting, though it is rather too long drawn out. This descriptive form is continued in the 2d chorus, beginning with “*Behold, all flesh is grass*,” but grows weak in the course of a rather too minute contemplation of the text. A very pleasant impression is made at the words, “*until he receives the rains of the morning and evening showers*,” and “*eternal gladness*” is very characteristically described. The third movement, “*Lord, make me to know*,” is introduced by an effective, though at times sentimental baritone solo, to which the chorus responds, sentence for sentence, until we are led into a colossal fugue, wonderful as an ingenious masterpiece in counterpoint. One of the most lovely parts in the whole work is the following movement: “*How lovely is thy dwelling place*,” for chorus, in which the sentiments of longing and rejoicing expressed in the text find a fitting and harmonious expression in the music. No. 5, “*Ye now are sorrowful*,” for soprano solo, with chorus, holds us spell-bound with its charming development of the touching theme, principally where it is taken up in an idealized and comforting form by the tenors. The solo is beautifully interwoven and very effective. No. 6 is decidedly the grandest of all the movements, and in its triumph in the victory over death forms the climax to the work. Of great effect is the repetition of the words, “*Grave, where is thy sting?*” rising in tone at each repetition, until the Fugue “*Lord, thou art worthy*,” brings the part to a close.

The last chorus, No. 7, “*Blessed are the faithful*,” must be regarded as an anti-climax; still the happy peaceful sentiment pervading its tone cannot be considered inconsistent with the state of mind inspired by the hearing of a work at once so elevating and sympathetic.

H. D.

—Mus. Trade Rev.

## Musical Correspondence.

CHICAGO, MARCH 28. It was not my intention, in my last letter, to claim for Miss Rivé absolute superiority, although I have heard this done by excellent musicians. Here, as you know, I give my own opinions and impressions, which in the present case were: that, in point of refinement, Essipoff is perhaps superior, although not so much so as any one would suppose who had not heard them on the same pianos; while in point of breadth and vigor of conception, Miss Rivé is decidedly superior. As to

technique there is little to choose. Sometimes I think one is better; sometimes the other. And finally on this part of it, I offer this opinion after hearing them both in something like fifty pieces. There are some things curious about Essipoff's playing. Why is it, I would ask any one that can answer, that while she fascinates you so, her audiences do not increase? Why is it that one finds oneself more disposed to criticize the more one hears her? Miss Rivé is certainly a more magnetic player, at least in the opinion of most of my acquaintances. And I know from experience that her art grows on you as you hear more of her. To be perfectly honest about it, I think they are both great artists.

Now in regard to Miss Rivé's influence in elevating the standard of piano playing. I wish to explain a little. I suppose every artist that plays here does something to raise the standard. How much, depends about equally on *what* they play, *how* they play, *where*, and *before how many*. Now as to the *what*, I place Miss Rivé ahead, her programmes embracing more of the important works which must be brought forward by such artists if at all. Second, as to the *how*, she certainly plays well enough not to disgrace the works. Her *technique* is immense, and whatever she plays she plays with finish. Third, she has played in all the musical centres, and far besides. At the end of the season Essipoff will have given one hundred concerts; Miss Rivé will then have given nearly three hundred. The Rivé audiences will average larger, very much larger, I think, owing to her having played in so many large concerts. She has played before six thousand people in this city in one week. Besides this, as I pointed out before, she has gone far beyond where Essipoff's manager can afford to take her. She has played as far up in Wisconsin as Ripon, and as far out in Iowa as Boone (half way across the state.) And in all these places she plays Beethoven, Chopin, Schumann, Mendelssohn, and Liszt. In Burlington, Iowa, not long since, she had two Beethoven sonatas on the programme, the "Appassionata" and that in E flat, op. 27. There was a large boarding-school delegation present that desired her to change the E-flat Sonata for the "Moonlight." But as she never changes numbers on her programme (except or illness) she added the "Moonlight." Now I say that an artist who will do this, in a place like Burlington, where there are no axes to grind, and at the same time play the pieces so that the audience enjoy them, or *think they enjoy them* (which amounts to the same thing), is doing a great deal to elevate the standard of piano playing in this country. If anyone else is doing more, I would take it as a favor to have her or him pointed out to me. In other words, my observations were calculated from the meridian of Chicago, and not from that of Boston.

The Beethoven Society gave Verdi's "Manzoni" Requiem last Thursday night in Plymouth church, with Mr. Eddy at the organ. The solos were taken by Mrs. Thurston, Miss De Pelgrom, Mr. Bergstein and Mr. Dexter. In my opinion Mr. Bergstein carried off the honors. The tenor went dreadfully off the key, and Miss De Pelgrom indulged in the modern tremolo infernale, made by vibrating with a lower pitch, which in concerted music has a pleasing influence upon the harmony. Some of her voice is very fine indeed. Mrs. Thurston is a painstaking and careful singer. The chorus went altogether better than at the previous concert, so much better as to make the present performance enjoyable, although it still lacks in purity of intonation, sympathy of voices, and finish in the shading. The director, Mr. Wolfsohn, has worked very hard, and I had no idea he would be able to make them sing so well. Still if he wishes to come up to a high standard of choral work, it will be necessary to adopt

and enforce strict rules in regard to attendance at rehearsal. In my opinion their training is radically defective in regard to securing pure intonation. I do not see how striking a chord false, fifty times, is going to bring it true, ever. But the Beethoven society seems to rehearse on a theory of this kind. I must accord them another credit, and that is that they seem to have learned from *Dwight's Journal* or some other paper, that they have a leader, and at the present concert they watched the *baton* religiously. Mr. Eddy did his part splendidly,—at least I hope he did, I saw nothing wrong about it. As to the music, I can only say that it has a great deal of dramatic force, and in its texture seems to me much like scene-painting (as one of the papers here has called it.) I heard it with interest.

Mr. Wolfsohn is about to commence a series of eighteen historical piano recitals. They sell the programmes at 50cts. If I can beg a copy I will send you one. It is too much trouble to copy them all out.

We had the Ole Bull troupe last week with Miss Thursby, Miss Martinez, Tom Karl, and Mr. S. Liebling the young pianist. Of course I need not say that we found Ole Bull the same amiable old fraud as ever. Miss Thursby I like extremely, all but her tremolo. Miss Martinez, I begin to like better than before. They say she is really improving very much. Certainly she sang delightfully at these concerts. But she did sing "O mio Fernando" again, or at least it was on the programme. I would almost rather hear Bro. Sankey sing "What shall the harvest be" than to hear "O mio Fernando" all the time.

Mr. S. Liebling is a younger brother of our Mr. Liebling, and seems to be a very fine pianist. I hope to hear him again, and then will write more at length.

We had also Miss Emma Abbott. I cannot say I was disappointed in her singing. It was about what I expected. The voice is poor, the method bad, and the artistic conception false. For some reason I cannot say that I like her singing. Her clothes and diamonds were very fine. I never begrudge praise where I can conscientiously give it.—On looking it over, this seems a little severe. Let us say then, that Miss Abbott is a person who has worked hard to rise, and is such a concert-singer as will please many.

A set of Popular Concerts at 25 cts. admission, has begun at Hershey Hall. The programme of the first one was the following, and it was played beautifully.

1. Trio in E, No. 3.....Mozart  
1756-1791  
Allegro-Andante grazioso-Allegro.  
Messrs. H. Clarence Eddy, W. Fehl and M. Eichheim.
2. a) "The Wanderer's Night Song," Op. 48.  
No. 5.....Rubinstein  
1829-  
b) "The May Bells and the Flowers," Op.  
63, No. 6.....Mendelssohn  
1809-1847  
Miss Grace A. Hiltz and Mrs. Sara B. Hershey.
3. Trio in D, No. 4.....Haydn  
1732-1809  
Allegro-Andante-Allegro ma dolce.
4. a) "Bride Bells,".....Rockel  
b) "The Flower Girl,".....Bevignani  
Miss Grace A. Hiltz.
5. Trio in D, Op. 70, No. 1.....Beethoven  
1770-1827  
Allegro vivace e con brio-Largo assai ed  
espressivo-Presto.

Meanwhile I am, Yours,

DER FREYSCHUTZ.

(Concluded from Vol. XXIV, page 415.)

NEW YORK, MARCH 26. The second part of the programme contained the best Symphony [17] of modern times, one of the very few which are worthy to go down to posterity in company with the works of Beethoven and of Schumann. This is the "Forest" Symphony, the "Im Walde" of Raff. We remember some four or five performances of this work in New York, but it has been played by no means so frequently as it deserves to be

heard. It is full of fresh, vital themes and poetic fancies, the offspring of nothing short of genius, while in point of instrumentation it is a miracle. Raff is *par excellence* the master of all the resources of modern orchestration. What the earlier composers would have accomplished with such resources cannot be told, but Raff has the means and the skill to make a marvellous tone-picture and that he has done.

The Symphony is divided into three parts; but another is obtained by subdividing the second part, so that there are really four separate movements in classical form. The first is an Allegro entitled "Daytime—Impressions and Emotions." This opens boldly with a phrase for the horn, and suggests rather than imitates the thousand and one sounds which are heard by the lover of nature in the heart of the forest. The second movement is entitled "Twilight." It begins with a *Réverie* [largo] for the strings, broken by recitative passages for horn and clarinet, and leads finally to the "Dance of Wood Nymphs,"—a brief and beautiful scherzo, not unworthy of Mendelssohn, of whose music we are reminded; not that this is in imitation of his style, but because the narrow vein of fairy music was well nigh exhausted by his skill.

The third part (or fourth movement) of the Symphony is entitled "Night." It contains three episodes, first: night in the forest; second: "The entrance and departure of Frau Holle and Wotan;" third: "The break of day," which is suggested by the introduction of reminiscences of the first movement and which brings the symphony to a fitting close.

In this movement we hear the quiet murmur of night in the forest, broken anon by the approach of the wild hunt, which comes rushing by and which is heard passing and repassing at intervals throughout the night, until finally the tramp-tramp of the wild huntsman dies away in the distance to be heard no more, leaving a stillness which is almost oppressive, until there comes the little breeze which is felt just before dawn, and then, with full orchestra, the break of day.

It was a privilege to hear such a work, and a greater privilege to hear such a performance as Mr. Thomas gave. It was not enough to perform the work fluently and correctly, giving due heed to all the directions of the composer; all this was done as a matter of course; and in addition to a careful and finished performance there was on the part of every player a refined perception of the true meaning of each phrase of the music, as well as an accurate conception of the entire work. All the members of the Thomas orchestra are musicians as well as performers, and much of the excellence of their playing is due to this fact.

A. A. C.

OBERLIN, O., MARCH 19.—Oberlin, as a musical centre, is not far behind many of her larger, and Eastern sisters, as the following programmes may evidence.

The first was presented at the first weekly rehearsal of the Winter term of the Conservatory, by its members. The second at a public rehearsal of the same.

#### I.

- Sonata, No. 3, (2nd and 3d Movements).....Mozart  
Sonata, Op. 10 No. 1 (1st Movement).....Beethoven  
Song—"The Wanderer,".....Fesca  
Mignon and Märchen, Op. 41, Nos. 2 and 3.....Gade  
Sonata, No. 16, (1st Movement).....Haydn  
Aria—"Und ob dir Wolke" from "Der Freischütz,".....Weber

- Scherzo and Rondo from Op. 2, No. 2.....Beethoven  
Ballade in A flat.....Chopin  
Duet—"Were I a Birdling Free,".....Schumann

#### II.

- Overture to Magic Flute (4ths).....Mozart  
Duet—"With cheerful notes".....Millet  
Sonata for Piano and Violin, No. 3, (1st movement,).....Mozart

- String Quartet in G maj.....Haydn  
Aria from Elijah—"It is enough,".....Mendelssohn  
Spinnerlied from Wagner's "Flying Dutchman,".....Liszt

- Motet for ladies' voices.....Mendelssohn  
Concerto in D, for Piano and Orchest.....Mozart  
2nd and 3d movements, with Cadenza by Reinecke

(The numbers of the Haydn and Mozart Sonatas are those of the Lebert Edition.)

The Mendelssohn Quintette Club were here on the 6th of Feb., and very kindly gave a *matinée* for the benefit of the Conservatory students, at which the following programme was presented:

- Overture to "Preciosa,".....Weber  
Quartet, Op. 18, No. 1.....Beethoven  
Var. Concertantes for Piano and Cello, Mendelssohn  
Quartet, Op. 99, No. 1, (2nd and 4th movements,).....Rubinstein

The programme of the evening was a varied one, such as is ordinarily given, but not what we had really hoped they would present to us. It ended with a senseless Pot-pourri. Perhaps they are obliged to play those things, perhaps not, but we certainly hope they will be kind enough to leave it off the next time. The Club are doing



a good work in awakening a desire for better music, but their reputation is strong enough to cast off such works of darkness. This would be a benefit, and a pleasure no doubt, to them. A man cannot habitually do that which is on a low moral plan of action without having his moral sensibilities blunted. A man cannot often read that which is of low literary merit and not have the edge taken off his literary conscience. This is an acknowledged law in every thing, and truer in art, in music. A man cannot continually present to others that which is repugnant to his artistic feeling, that which is of "low order in Art," without having his finer perceptions and feelings correspondingly lowered.

C. B. C.

## Dwight's Journal of Music.

BOSTON, APRIL 14, 1877.

### The Wagner Festival.

Mr. Fryer's formidable enterprise has certainly succeeded with the crowd, in Boston no less than in New York. For the week ending with March 31, our spacious Boston Theatre was crowded every night (five times,) and more than crowded at the Matinée on Saturday. The three operas given were not of Wagner's new and thoroughly Wagnerian period; they are not representative of the system; they can still go by the name of "Operas," not "Art-works of the Future," not "Dramatic Actions;" in them there are dainty bits occasionally for the unconverted who still hanker after the flesh-pots of Egypt. *Lohengrin* was given three times, *Tannhäuser* and the *Flying Dutchman* each once:—all in German, by German singers altogether, with an unprecedentedly large and splendid orchestra (for an American theatre), and all with a downright German strength and heartiness, a full swing and intensity of purpose and of will, which went far to atone for many imperfections and a too prevailing noisiness and coarseness, wherein "Richard is himself again" and must be arraigned as instigator and chief sinner. Credit for the whole success is surely due to no one more largely than to Herr ADOLPH NEUKENDORFF, who proved himself a Conductor of exceptional ability and energy, inspiring and controlling all at every point.

Of the artists in the chief roles one was a star of really rare lustre, two or three were excellent, the rest from fair to middling. The chorus as a common thing was coarse and often out of tune. Mme. PAPPENHEIM was the "star" aforesaid. With a soprano voice of large compass, remarkable volume and intensity, with rare power of endurance, and considerable sweetness; by no means devoid of sympathetic charm for a soprano so "robust" (to borrow a term commonly applied to tenors); throwing herself into each part with full fervor and seizing its individuality by a sure instinct,—she united dignity and grace of person and of manner, particularly fitting her for queenly characters like Elizabeth and Elsa. She is indeed a noble singer, a good actress, and a fine figure in the gorgeous Wagnerian tableaux.

She was at her best as Elsa in the *Lohengrin*, by far the best of the three operas, and the best performed (at least as we heard it given for the second time.) So far as yet persuaded (knowing the "Nibelungen Trilogy" only by multifarious report and hearsay, and by study of its theoretic principles of Art and of the strange librettos of the poet-composer), we are inclined to regard the *Lohengrin*, musically, as the highest manifestation Wagner's genius has reached. In it there is loftiness of purpose, a purity of aspiration which commands respect, and there is a certain nobility and courtliness of style pervading it. There are also melodies and fragments of melodies, both solo and concerted, marches and ensembles, which take the general ear, belonging to the old familiar dispensation, and which, together with the blazing pomp and splendor of effect, constitute its chief hold on the average listen-

er. Now just these elements, as we understand it, are quite eliminated and discarded from the full blown systematic "Art-work" of the newness. A ceremonial pomp and blaze and splendor, an intense sonority, thrilling heralds' trumpets and great instruments of brass, crowded harmonies (by no means always pure,—their impurity disguised by the great gorgeous coloring):—this, it seems to us is wherein lies the chief strength of Wagner's music. The high coloring, the massive instrumentation, the redundant, impure harmony, the intense sonority is so persistent, that the "fairy Fine-Ear" who presides over the cradles of the Mozarts and the Chopins, would either find it unendurable, or lose the exquisite fine sense under the cruel, long exposure. As rough physical labors harden the skin, and sometimes too the moral and æsthetic consciousness, so we cannot help apprehending a serious blunting and demoralization of the musical sense, the "ear," in the young generation born into this strange phase of what its disciples call musical "progress." The sensitiveness to discord, to ugliness in tone-combinations, seems to be growing less and less. The young fanatic *per la Musica* is "iron-clad."—But it is no time to go into all this now.

In *Lohengrin*, another element of charm is found in such tender love scenes (wherein melody is not yet discarded) as that in the Bridal Chamber of the second act. Much of this is truly beautiful and fine; and it was finely sung both by Mme. PAPPENHEIM, and by the tenor, WERRENBATH, whose *Lohengrin* throughout was more than respectable.—Then there comes in the mystical element,—the peculiar melodic motive and arial accompaniment which appears in the dream of Elsa, in the "Swan Song," and in every allusion to the knight and to the Holy Grail. This has a certain charm for a time, though we confess it gradually palls upon us.—Incidentally there are some fine touches, we may say, of genius, which transport the elaborate artificial work for the time being into the more simple world of true imaginative spontaneity. Such is that fresh little scene where after the dark and brooding night scene of Ortrud and Telramund, and of Ortrud and Elsa, warders come out upon the battlements and announce the dawn of day with singularly blithe and stirring trumpet strains. And again, in a much grander way, at the gathering of the clans in the beginning of the last act, where they march in from various quarters, each preceded by its own ringing corps of trumpeters, and the stupendous fortissimo of the great orchestra binding it all into one; this would be indeed glorious, were there more intervals of rest between such stentorian appeals.—On the other hand there is a deal of ugly music, such as that which preludes and accompanies the evil spirits, Ortrud and her husband, and much that is dull and tedious in their long ill tempered dialogue, and also in all that precedes the climax of the first act. The Ortrud of Miss CLARA PERL was fair,—by no means equal to that of Annie Cary; she has rich low tones, but the upper voice is thin. Herr PRUSSE, the Telramund, is a restless and uneasy actor, but has a powerful bass voice which he uses well. Herr BLUM, as the Emperor, appeared to fair advantage with his commanding figure and his telling baritone voice.

*Tannhäuser* proved tedious in comparison with *Lohengrin*. But the wonderful spirit and precision with which the well known Overture was played set off an instantaneous electric battery of applause. The Elizabeth of Mme. Pappenheim was beautiful in song and action, while Herr BRUCHOW was but ill at ease and lost in the part of Tannhäuser. The Venus grotto scene was bare of scenic charms, and without syrens, though Frau Venus sang quite well.—The one new thing to Boston was the early work, the *Flying Dutchman*. This has a truly fascinating story, which is its chief charm. Moreover, the music, much of it, might be anybody's.—Marschner's, Donizetti's, Verdi's, Meyerbeer's—being a potpourri of floating melodic commonplace; and yet, on the other hand, it has musical monstrosities and coarseness—realisms, we suppose, of sailor life—which could be only Wagner's. The spinning chorus, and a few other things, have charm. On the whole we fancy this was the opera that was enjoyed the most.

—Next week Mr. Fryer returns with even stronger forces, and will give us for the first time the "Walküre," in some sense transporting us to Bayreuth! Also *Lohengrin*, and—Heaven grant they do it well!

—FIDELIO, placed here in curious contrast!—Whether Wagnerism is to live on as a new Art, of a kind not precisely musical; or whether, like a bad dream of a morbid period, it is to cease altogether from the memory and thought of musical mankind, is what time only can determine.

### Harvard Musical Association.

The tenth and last Symphony Concert of the twelfth season took place on Thursday afternoon, March 29, with the following programme:

1. Military Symphony, in G (No. 11, E. I. of Breitkopf and Härtel).....Haydn  
Adagio; Allegro—Allegretto—Minuet  
—Presto.
2. Violin Concerto, in D, Op. 61.....Beethoven  
Allegro—Larghetto—Rondo.  
Dr. Leopold Damrosch.
1. Overture to Shakespeare's "As You Like It."  
in F, Op. 25.....J. K. Paine  
Andante espressivo—Allegro vivace.
2. Songs with Piano-forte:  
a. An die Entfernte.....Mendelssohn  
b. Reiselied.....Schubert  
c. Sei mir geglaubt.....Schubert
3. Overture: "Beacham at Sea and Prosperous Voyage,".....Mendelssohn

The grand feature of the programme was of course the Violin Concerto of Beethoven, greatest of all works in this kind, and equal in length and consequence to a great Symphony. For once we heard the whole work, in all three movements; violinists here for a long time, longer than these Symphony Concerts have been in existence, have been singularly shy of more than the first Allegro, which indeed is the greatest movement, very long, and an exacting, almost an exhausting task in itself. It was so admirably played by Dr. DAMROSCH,—the distinguished Conductor of the Philharmonic and the Oratorio Society of New York,—as to make it on the whole the most memorable item of this winter's concerts. He has not, to be sure, the broad, large tone of Joachim, but his tone is purity itself, sweet, musical, finely expressive, and absolutely true in intonation even to the highest notes, to which this music often soars and there hangs poised like a bird half lost in the blue. He has the delicate art too of modulating the tone quality and color in an expressive manner. The whole rendering of the piece was earnestly and thoughtfully conceived and studied out, and though so subdued and free from all exaggeration of accent, and all sentimentality, that some thought it cold, it was to us full of the truest, finest feeling and appreciation. The delicate beauties of the *Larghetto* were exquisitely brought out; and the Finale (*Rondo*) was made more of than we have ever heard through any interpreter except Joachim. Dr. Damrosch played an elaborate *Cadenza* of his own in each of the three movements, which we found ingenious and interesting, and for the most part true to the spirit of the work and wrought, albeit somewhat fantastically, out of its own fibre; at all events they were extremely difficult, especially the first one, and displayed his virtuosity in a very brilliant manner, without compromising the artistic loyalty of the interpretation as a whole. Dr. Damrosch, alike by his performance and his whole appearance, so intelligent, refined and artist-like, held the close attention of every one from the first note to the last, and was recalled with great warmth of applause. Henceforth his appearance in Boston will be sure of a warm welcome.

So symphonic a Concerto was fitly preceded by one of the light, bright, shorter Symphonies, of which Father Haydn has left us a rich store. This one in G is one of his best. We think there is reason to be found in it to justify the title "Militaire." When the *Allegro* sets in after the few bars of slow introduction, with that bright little motive in the high notes of flute and oboe, do you not think of "When the little fifer hangs his head?" And all through the movement do you not seem to see the gaily uniformed, trim ranks marching off at quickstep in the clear morning sunshine on parade? Simple as its themes are, it becomes a perfect work of unpretentious Art in their development, and altogether fascinating. The slower, statelier movement of the *Allegretto*, too, is truly military, ceremonial and grandiose,—not to speak of the great crash and climax suggestive of battle in the midst of it. And in the graceful Minuet and Trio, and in the Presto, we



have the recreations of the camp, the buoyant, care-less soldier life. The Symphony for the most part was well played, though there was an unwonted roughness and an uncertainty of pitch sometimes in some of the wind instruments, which we could only account for on the supposition that they had become exhausted and demoralized by a whole week's unstinted blow-out in those Wagner Operas!

Mr. Paine's fresh and charming Overture suffered somewhat from the same cause, as well as insufficient rehearsal, but was evidently much enjoyed. Mr. HAYDEN's tenor voice has gained in power and has improved in quality, and was heard to advantage in the great hall. He sang the simple cantabile song of Mendelssohn "To the Absent One," very sweetly in a refined, expressive style. The "Reise-lied," with its hurried wild accompaniment, (in which the horseman, riding through the woods in the windy night, lets "Fancy outstrip his courser" and dreams of reaching his beloved's home, and of the tender passionate reception, until suddenly the sense of reality returns, and, as the wind howls through the thicket, he hears an "old oak" say: "Where now, thou heedless rider? Thy dream hath led thee astray!") was more exciting, and given with much dramatic force. Schubert's "Sei mir gegrüsst" has become a little hacknied, while its restless alternation of key renders the impression not entirely satisfactory. It was sung with feeling; though the voice sometimes swerved from pitch. The accompaniments were played by Mr. DRAKE. Mendelssohn's "Meeresstille" Overture sounded best of the orchestral pieces, and with its jubilant termination, representing the good ship coming safely and proudly into port with colors flying, amid signal guns and trumpets, formed a fit conclusion to a series of noble concerts.

This twelfth season, we may safely say, has given unusual gratification in nearly every number of its ten programmes, although they have offered comparatively little that was altogether new, yet much that has been heard too seldom here, and all of a pure and sterling character. The concerts will undoubtedly go on another season, for it is no small encouragement to have come through a season like the past, disastrous to most concert enterprises, without pecuniary loss. These concerts were designed for permanence, and therefore the elements of permanence, rather than sensational novelties and fashions of a day, have been chiefly studied in their programmes.

#### Handel and Haydn Society.

Handel is indeed refreshing after a whole week of Wagner. And "Joshua," though not to be ranked with his two greatest oratorios, "Messiah" and "Israel in Egypt," yet has all the Handelian traits, in nearly all the choruses and several of the Airs, in full perfection; nor is the Handelian inspiration wanting. Coupling these recommendations with its comparative unfamiliarity—since we have heard it only once before—it becomes just now, to the experienced concert-goer, more attractive than its more colossal brethren; it is not always the highest mountain that we care to climb; a change of view is sometimes more to us than height.

We confess to a keen enjoyment of *Joshua* on the evening of Easter Sunday. And that in spite of the fact that the performance was not on the whole so good as that of last year; for frequently the chorus faltered in attack, so that, as the parts came severally in, a few notes of the phrase, the theme, were past before you heard a sound. Then too—probably a result again of the Wagnerian dissipation,—the orchestra was often coarse and careless. "See the Conquering Hero," to be sure, went splendidly, for that sings itself, as the boy said when he whistled, and with such a mass of instruments and voices, with the contrasts of soprano and full chorus, and great Organ too, it did stir the blood. Some of the other choruses were made remarkably expressive. And how beautiful, how grand, how graphic, many of them are! Take for grandeur and for richness of motives, interwoven with supreme contrapuntal mastery, the opening one: "Ye Sons of Israel;" how effectively comes in the later subject: "In Gilgal, and on Jordan's banks proclaim!" For grandeur too, and for vivid graphic imagery,—figures set in tones as positive and solid as they could be in stone—the Chorus "To long posterity we here record"—to-wit, the passage of the Jordan. So too, "Glory to God! . . . the ponderous ruin falls, . . . the nations tremble, . . . tempests roar," etc.; and "Hail, mighty Josh-

ua," which gives such a sense of undying tradition at the words: "Our children's children shall rehearse," while the fugue becomes quite monumental at the thought: "And grateful marbles raise." The simply martial and heroic choruses are all quite stirring, much in the vein of *Judas Maccabæus*. For gentle beauty and deep, quiet sentiment we may name such choruses as: "How soon our tower's hopes are crossed!" and "For all these mercies."

There was much to praise in the solo singing, and there was some that was inadequate. Pretty Miss THURSBY, so fresh and natural, with the fresh, sweet voice,—her first appearance in Oratorio—sang the music of Achsa (much of it, however, was omitted) very beautifully and with artistic, true expression, although she did not seem to be in perfect health, and did not put so much of life into her song as we have heard her sometimes. This last remark, however, cannot apply to her "Oh, had I Jubal's Lyre," which was splendidly delivered. "Hark! 'tis the linnet" too was charmingly sung, just suiting her liquid, bird-like voice. Miss ADELAIDE PHILLIPS was thoroughly the artist, ripe and true, in the melodies of Othniel. "Place danger around me" was superbly sung. And the Duet with Achsa was beautifully done. Mr. MAAS, the tenor, sang with sweet voice and refined taste, but seemed to have a cold and lack weight and resonance for songs of the heroic quality of Joshua. Mr. WHITNEY, our grand basso, did not a few things grandly, yet he was not at his best, singing at times so loud that the subdued but quite important accompaniment was lost. "Shall I in Mamre's fertile plain" was given with a sustained and noble gravity, on his part; but the flowing chords of the accompaniment, quite as cantabile as the voice part, were played in so staccato, or detached a manner, as to mar the effect of the music as a whole. (This same staccato habit of the strings was also annoyingly perceptible in many roudle passages accompanying the choruses. We believe it is the rule in orchestras to play in this way when there is no mark to the contrary; but should not such deformities be carefully provided against?)—We have no doubt, most of the shortcomings in the chorus singing were due to the hurried and distracting preparation of so many things for the Triennial Festival in May.—Julius Rietz, whose additional accompaniments were used, does not seem to have done all that he might have done by a great deal to make the work comfortably complete; many of the Arias still shiver thinly clad.

#### Concerts Unannounced.

THE CECILIA, our choicest and almost our youngest chorus of mixed voices, gave its second concert (the same programme twice), in Horticultural Hall, on the evenings of March 19 and 22, Mr. B. J. LANG Director. The high degree of perfection in their singing at their first concert surprised and delighted us; this time, though the programme was hardly so interesting as the first one, the execution seemed to us equally, if not even more successful. The concert opened very fitly with a Choral by Bach, from the Passion music—used there several times with different harmony:—"Acknowledge me, my keeper," which was sung without accompaniment, in a very chaste, pure style, with excellent balance and distinct though blended movement of the four parts. Then came the 95th Psalm by Mendelssohn—for solos, (Mrs. GEO. K. HOOPER, Mrs. L. S. IRSEN, and Mr. CHAS. R. HAYDEN) and Chorus. This too was sung very finely, particularly the grandly impressive choros: "For His is the Sea," and the serious minor chorus with solo at the close. A couple of part-songs by Duerrner ("Morning Wanderings," and "This Love is much like the Wind,") made a fresh and pleasant impression, being sung with spirit and precision, as did also Schumann's quaint part-song, "The Snail." To save the voice of Miss E. A. HUMPHREY, who was suffering under a cold, and had a more important task before her, Mr. Hayden sang to great acceptance, Mendelssohn's "Auf Flügeln des Gesanges," and that dashing song by Rubinstein: "Auf dein Wohl trink' ich, Marie."

One of the most novel and delightful features of the concert was the singing by Mrs. Ipsen of a number of her native Danish songs. There was something very fresh and naive in the melodies themselves, and they were beautifully sung in a rich and musical contralto voice.—The last and principal piece of the evening, Max Bruch's "Fair Ellen" ("Schön Ellen"), was an agreeable surprise to us. We had hardly thought that the siege of Lucknow, and the Scotch maiden who heard the rescuing Highlanders approaching from afar, with snatches of the old tune: "The Campbells are coming," con-

tinually recurring in the music, could be musically made so interesting. But it is full of fresh, effective melody and harmony, and graphic accompaniments finely played by Mr. Lang. Miss Humphrey, in spite of her cold, sang the soprano solos with great charm and animation, and Dr. E. C. Bullard, the Lord Edward of the dialogue, did his part in the most satisfactory manner.

On Friday afternoon, March 16, at the house of Mrs. J. H. Dix, Hotel Pelham, we enjoyed the privilege, with some scores of invited guests, of listening to some piano music by a few of the pupils of Mr. HUGO LEONHARD. We do not suppose that we are at liberty to mention names, but here is what *die Ungenannten* gave us to hear:

1. First Movement, from Hungarian Divertissement, 4 hands, . . . . . Schubert
2. { a. "Erinnerung" op. 5, No. 10, . . . . . Franz  
b. "Süße Stilleberheit," op. 10, No. 3, . . . . . "
3. First Movement, fr. Concerto A minor, Schumann (Orchestral accompaniment for a second piano)
4. { a. Valse, B flat major, . . . . . Raff  
b. Etude, D flat major, . . . . . Hiller
5. Variations Serieuses, . . . . . Mendelssohn
6. First Movement, from Sonata E flat maj., Haydn
7. Concerto, F minor, . . . . . Chopin (Orchestral accompaniment for a second piano)
8. Song, "Der arme Peter," . . . . . Schumann
9. Largo and Scherzo, from Sonata A major, op. 3, No. 2, . . . . . Beethoven
10. Capriccio, op. 16, No. 3, . . . . . Mendelssohn
11. Two Etudes, Nos. 3 and 12, op. 70, . . . . . Moscheles
12. { a. Prelude and Fugue, B flat minor, . . . . . Bach  
b. Two Etudes of op. 10, book 1, . . . . . Chopin

And how well they gave it! It was all good; but we cannot speak of all, for memory fails us, postponing the record to so late a date. *Facile princeps* was the frail and delicate looking girl, who played the movement from Schumann's Concerto, and played it not only with finished technique and refined taste, but even with a poetic insight into its meaning, which at least suggested the idea of genius. It was she, too, who played the *Freude* and *Fugue* of Bach and the *Etudes* by Chopin, with which the entertainment closed, only confirming the same fine impression. Another played the F-minor Concerto of Chopin, in a correct and even style, to which one could listen with pleasure even after the consummate rendering we had just heard in the Music Hall. The *Variations Serieuses* by Mendelssohn was indeed a serious task, but the one to whom it was assigned acquitted herself well in it. It was a child, apparently, who played the Valse by Raff and the Etude by Hiller, but there was an elastic vitality of touch, and an entirely clean and fluent execution, which showed a musical nature not run to waste through any idle sentimentality and "playing by ear." Others we should mention, but both space and memory fail. The singing was by Mr. Schlesinger, and it was excellent. This really artistic exhibition proved that Mr. Leonhard, whose ill health has deprived us of the old pleasure of hearing him in public,—we trust only for a season—knows how and has the faculty to teach.

#### A "Wagner Lexicon."

Among the announcements of new books in Leipzig, appears: "Ein WAGNER LEXICON: Wörterbuch der Unhöflichkeit, enthaltend grobe, gehässige u. verläumderische Ausdrücke, so da gegen den Meister RICHARD WAGNER, seine Werke und seine Anhänger, von den Feinden und Spöttern gebraucht worden sind. Zur Gemüths-Ergötzung in müssigen Stunden gesammelt von W. TAPPERT. Pr. 1 M."

Mr. H. T. Fink, in the *London Musical Record*, a thorough going Wagner organ, translates this title as follows: "A Wagner Lexicon or Dictionary of Impoliteness, containing coarse, insulting, spiteful and calumnious expressions, which have been used against R. Wagner, his works, and his followers, by enemies and scoffers," and thus proceeds to describe its contents:

The list is by no means complete, as we ourselves have within the last two or three years come across a number of expressions deserving a place in the "Lexicon." It would also have been less sensational, though more useful, if the reason for censure had been more frequently indicated. But as far as it goes, the "Lexicon" is a curious study of human nature, and of German journalism in particular. Liberty of the press in political matters is a boon not yet granted to the Germans, their late efforts to secure it having again proved unsuccessful; but they make amends by allowing themselves greater liberties in other matters. All the personal vituperations and anathemas which they would like to hurl against political adversaries are thus reserved for some literary man or artist whose character or principles they do not admire. Some of the expressions used literary propriety forbids our quoting in an English paper, while some of the most characteristic ones, as "Katzenjammer," "Mondkalb," "Gansensarsch," "Ohrenzerreissend," are not translatable. On the other hand, some of those coming under the head of sarcastic are not bad. Thus a Berlin paper announced that "the manager of the royal opera has published the following notice: 'Nobody is compelled to hear the "Meistersinger" twice, as

capital punishment has been abolished." In view of the opinion of the merits of Mendelssohn expressed in Wagner's "Judaism in Music," it is interesting to know that Mendelssohn in return considered Wagner but a "talented dilettante." So R. Schumann, in a letter dated 1853, wrote, "Wagner is, if I may express myself briefly, not a good musician; he is deficient in the sense for form and euphony." The "gentlemen of the press" have exhausted their ingenuity in inventing complimentary pet names for "His Majesty Richard the First," the "infallible music pope," and "schah of Bayreuth." He has been called a "charlatan," "ruffian," "enfant terrible," "fool," "musical Heliogabalus," "swallower of Jews," ditto of Frenchmen, "musical Lassalle," "musical Makart," "méprisable Bavaiois," "Bavarian lunatic," "song murderer," "plagiarist of Berlioz," "Saxon schoolmaster," "Richard the Great," "Thersites," "vandal of art," "Don Quixote," "musical Munchausen," etc. Who is not reminded of Dr. Johnson and the fishwoman? The works fare no better than the man. The Berlin Echo speaks of "Richard Wagner's great tragic bombastic opera 'Rienzi,' this operative monstrosity." According to another paper the overture to the "Flying Dutchman" is an infernal racket (Höllenspektakel). According to Fétis, "Lohengrin" is a chaos of combined sensations of sound; while an Italian critic thinks that such "algebraic harmonies" can at most give satisfaction in Germany. The "Meistersinger" is a "dramatic-musical humbug," and the effects of this opera on the hearer are "most terrible ennui, coupled with feelings of physical torture." "Tristan und Isolde" is a "higher cat music," "sonorous monotony," and "psychological lumber-room." Fiorentino found that the effect of the overture to the "Flying Dutchman" was to make him sea sick, and Hanslick discovered the same effect to follow the reading of the poem of "Rheingold." Finally, regarding the "Kaisermarsch," H. Dorn says, "the barbarous coarseness of this latest Wagner eruption we cannot characterize as anything but an insult to the majesty of the German emperor." At the end of the "Lexicon," under the head of "Zukunftsmusik," a full account is given of the origin of the expression, "music of the future."

PHILADELPHIA. Mr. M. H. Cross's Madrigal Club, consisting, in a musical sense, of the élite of "The Cecilian" and "The Orpheus Club," announces a concert for Saturday evening next, at Musical Fund Hall. Appended to the daintily-printed programme is a short account of the Madrigal, a species of composition in which there may truly be said to be an English school. The selections include works by Dowland (1597), Morley (1694) and Ford (1605). Calcott, Webbe and Stevens are also represented. Besides these we have Mendelssohn's "Vale of Rest," Smart's "Stars of the Summer Night," Hatton's "Ballad of the Weaver" and MacFarren's "You stole my love." The Madrigal Club has already achieved quite an enviable fame. The taste and knowledge of its leader, and the loving care with which its members have devoted themselves to their chosen work, has greatly helped to educate our audiences in regard to many beautiful part-songs, which, until recently, were quite unknown outside of the little circle of intelligent music lovers who had made them objects of especial study.—*Evening Bulletin, March 14.*

On Saturday evening the fifth classical Soirée of Mr. Charles H. Jarvis took place, and, although a very varied and difficult programme was presented, it was successfully interpreted. The first number played was the "Fantasia in C Major," by Schubert, a beautiful composition, irregular, but thoroughly Schubert-like. Mr. Jarvis's playing was comprehensive, and he grasped its difficulties with ease, as in the "Variations," by Mendelssohn. His technique was simply perfect, and the exquisite motive with its graceful and arabesques was fairly rippled off. A Duo for Viola and Piano, by Schumann, followed, and then Mr. Jarvis gave some Chopin Preludes and Etudes, and rendered them finely, particularly the familiar one in C sharp minor, and, in fact, the delicate way in which he handled them all deserved the applause which he received. Mr. Gastel sang a very dramatic Aria, by MacFarren, rather tamely, but afterwards gave two Schubert Lieder in fine voice. A grand Duo, the joint composition of Mendelssohn and Moscheles, finished this really excellent concert, and was played with much spirit by Messrs. Jarvis and Warner. The next and last Soirée is to take place on April 14th.—*Ibid., March 26.*

ILLINOIS ACADEMY OF MUSIC. We have received several programmes of Recitals given in the Chapel of the Illinois Female College, Jacksonville, Ill. One of these is classical and worth making note of:

1. Piano Duet—Overture, Hebriden... Mendelssohn  
Mr. and Mrs. Wimmerstedt.
2. Vocal Duet—"I would that my love,"  
Mendelssohn  
Misses Alice Broadwell and Virginia Rutledge.
3. Piano Solos, a, Fugue in C Major; b, Gavotte in G Minor..... Bach  
Mr. Wimmerstedt.
4. Song—"O had I Jubal's lyre," (Joshua)... Handel  
Miss Lela Minear.
5. Piano Duet—Minuetto in G Major..... Haydn  
Misses Mary Henderson and May Short.
6. Song—"Adelaide,"..... Beethoven  
Miss Carrie Dobyns.
7. Piano Solo—Adagio and Allegretto from Prometheus..... Beethoven  
Miss Annie Smith.
8. Songs.—{ a. Bird and Maiden, (Flute Ob.) Spohr  
{ b. Wild Rosebud..... Schubert  
Miss Eugenia Hinrichsen.
9. Duet for Violin and Piano, Sonata in G Major, Mozart  
Mr. and Mrs. Wimmerstedt.
10. Song—Aime Moi..... Chopin  
Miss Kate Smith.
11. Piano Solo—Sonata in C minor, Op. 35..... Dussek  
Miss Mary Goucher.
12. Vocal Solo—Scena and Prayer from Freyschutz, Weber  
Mrs. Wimmerstedt.
13. Piano Solos—a, Slumber Song; b, Hunting Song..... Schumann  
Mr. Wimmerstedt.
14. Song—Woodland Dialogue..... Schumann  
Miss Virginia Rutledge.
15. Overture for Piano, Flute and Violin, Iphigenie in Aulide..... Gluck  
Music Faculty, assisted by Prof. J. B. Smith.

### The Chicago Musical College.

This institution—or the Chicago Academy of Music, of which it is the direct and legitimate successor—is the oldest school of musical culture in the West, and enjoys a reputation second to no other in the United States. It was founded in 1867 by Mr. Florence Ziegfeld, who has from the first conducted the school on the plan favored by the best European conservatories, of which he is a distinguished graduate. The Academy first occupied rooms in Crosby's Opera House, but soon outgrew its accommodations, and an entire building on Wabash avenue was fitted up in handsome style for its use. Surrounded by an able corps of teachers, Mr. Ziegfeld had already achieved a large patronage and great success when the fire of 1871 swept away building, furniture, pianos, organs and a valuable collection of music. But this institution had a future before it. Conflagrations could not burn up its reputation or damp its managers. A new building was at once secured at 493 Wabash avenue, with branches in other sections of the city, and a new career of prosperity began. In 1875 Mr. Louis Falk became director, Mr. Ziegfeld accepting the presidency, and to day the school stands higher in public esteem than ever before. It is evident that this esteem is not merely local. The president and directors of the celebrated Leipzig Conservatory say: "From Mr. Ziegfeld's artistic accomplishments and his conscientiousness as a teacher, we feel safe in concluding that the instruction of the college is of the most thorough description. The scholars who have come to us from this institution have shown such careful and symmetrical development that we are convinced that the Chicago Musical College is a most reliable school, and its graduates are for the same reason peculiarly welcome to our Conservatory." Such praise as this is praise indeed, and yet from our knowledge of this college and the many pupils of surprising excellence it has graduated, we are convinced that the estimate of the Leipzig Conservatory directors is a just one. The method pursued in this college is very thorough. None but musical instructors of the highest order of merit are employed as members of the faculty, and mediocrity in any department would not be suffered for a moment. Mr. Ziegfeld is a compeer of the leading musicians of the old world, and enjoys the personal friendship of nearly all the great artists of the day. His pride in the profession of his choice is so great that he could not be induced to countenance a sacrifice of art to any financial consideration. To this fact is due the artistic triumph of the Chicago Musical College. The soirees given by this institution are always musical events and are an important factor in the training of the pupils. On these occasions the best class of music is produced. Considered as a whole—faculty, method, facilities, and all—the Chicago Musical College has nothing to fear from a comparison with the best institutions, and its hundreds of graduates bear living testimony to its thorough excellence.—*Sat. Eve. Herald, March 31.*

## Special Notices.

### DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Lover's Hope. D. 3. E to F. Knight. 3)

"Come back to me, the days are long,  
The nights are dark and drear."

A fervent lover's song, nicely set to music.

Songs of the Swedish Ladies' Quartette. ea. 40

No. 4. Peasants' Wedding March. C.

3. d to g.

"We hail with glee the happy day."

No. 7. Serenade by the Sea Shore. Ab.

4. F to E.

"From the locked cabin, no taper gleameth."

The Swedish Ladies show excellent taste in their selections, which are for 2 sopranos and 2 altos.

Buckles on her Shoes. Eb. 3. E to g.

du Cane. 30

"Short folks, tall folks, have you heard the news?"

Very lively comic song. Likely to take.

Kathleen Gal Machree. G. 3. d to g.

Ronner. 35

"The light within my Kathleen's eye  
Is gentle as the dawn."

Very musical Irish song.

The Page's Song. Bb. 5. d to F. Arditi. 30

"With pride,—beside my lady's side I run."

Very elegant Italian melody with American words.

"Christ our Passover." Bb. 3. Danks. 75

"Christ our Passover was sacrificed for us,  
Therefore let us keep the feast."

A fine new anthem.

The Shepherd Boy. Ballad on Melody by Wilson. G. 3. d to g. Alice Hawthorne. 35

"While watching with a careful eye  
The flock that lay down at his feet."

Wilson's melody is a song without words, and it is no wonder that more than one have furnished the words. This is a very sweet arrangement.

### Instrumental.

Compositions performed by Mme. Annette Essipoff.

Minuett in Eb. 3. Mozart. 40

Gavotte. E minor. 3. Silas. 30

Berceuse. Db. 6. Op. 57. Chopin. 40

Mme. Essipoff has the good taste to play some easy pieces because they are good. Thus many of us can enjoy playing as well as hearing her music.

Indian Mail Galop. (Malle des Indes.) F. 3. Lamothe. 40

Very neat galop for Indian Males or anybody else.

La Huguenots. Good Fantasie. 4-hand piece. Db. 5. Sidney Smith. 1.25

Beautiful and brilliant.

Little Fancies. By Michael Watson. ea. 25

A charming set of 21 easy pieces, such as young scholars welcome with delight.

No. 10. St. Patrick's Day. G. 2.

" 11. The Harp that Once. G. 2.

" 12. Jock of Hazeldean. F. 2.

Manolo Waltzes. 3. Waldteufel. 60

Herr Waldteufel seems to be better than his name, for he has drawn from the wood (wald) only the most beautiful thoughts and fancies.

A fine set.

### BOOKS.

10 TRILL STUDIES FOR PIANO. By Anton Krause. In Two Books. No. 1, 75 cts.

No. 2, 75 cts. Complete, \$1.25

Studies in a novel department, but a very useful one.

MATERIALS FOR EASY PIANO INSTRUCTION.

By G. D. Wilson. Book 3, \$2.00

Pupils may esteem themselves fortunate who have Mr. Wilson to provide their daily lessons.

The useful and agreeable are here very happily blended.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C, b, c to E" means

"Key of C, Fifth degree, lowest letter, c on the added line below, highest letter, E on the 4th space.



